

**GARBO
FESTIVAL
DECEMBER 16-24**

THE BIOGRAPH

PRESENTS

A FALL FILM FESTIVAL

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FRIDAY-THURSDAY, OCTOBER 1-7 YI PAN-YONG SIN WON-SOP HUANG HAE-JIN

WASHINGTON PREMIERE!

Why Has Bodhi-Dharma Left For The East?

A ZEN FABLE

In a hermitage high atop a mountain live an old Zen master and his two disciples, a young monk and an orphan boy. Each is absorbed in his own generation's experience of the eternal question of the meaning and purpose of life. The old master faces death; the monk clings to worries about his duties to family and society; the boy is just grasping the facets of life and death. The action, such as it is, serves only to prompt the

viewer to meditate on the eternal questions of existence; the message that peace should take root within and that love should triumph over selfishness is made beautifully clear by the film's moving imagery. Fire, wind, water and the eternal cycle of birth, death and regeneration are made into visual poetry in this award-winning film, selected by several critics as one of the 10 Best Films Of All Time. Directed by Bae Yong-Kyun. (1989)

"ONE OF THE 10 BEST FILMS OF ALL TIME"—Sight and Sound Mag. 1992 Critics Poll.

"A MASTERPIECE"—City Lights

FRIDAY-SUNDAY, OCTOBER 8-10 (Late shows daily)

The Emergency Reunion

- Home Video -

Lovingly slapped together for the sake of the memories, this rockumentary reveals the artistic beginnings of Washington celebrities such as Nils Lofgren, Emmylou Harris and Catfish Hodge and includes interviews with many now prominent Washington music community personalities; Richard Harrington, Damian Einstein, Cerphe Caldwell, Bill Holland, Bill & Taffy Danoff, Mike Schreiber, Weasel and Mike Oberman just to name a few. Emergency was a non-alcohol rock club that existed on M Street in



Mike Schreiber, Damian, Weasel and Cerphe

IN PERSON, FRIDAY, OCT. 8 THE CLAUDE JONES BAND

Georgetown a few doors down from The Biograph, during the late Sixties and early Seventies. Emergency was a harbor for Washington's sub-culture and a place to break new artistic ground. The documentary touches on the artistic lives of the people that passed through Emergency's door and the forming of Woodwind, Washington's first arts and music newspaper. The piece includes live footage, photographs and posters of bands such as Crank, Fat City, Desdemona, Fallen Angels, Claude Jones and Sageworth & Drums who performed for the 20th Emergency Reunion held in April 1991. Hear why people came from all over the country to be part of this special event.

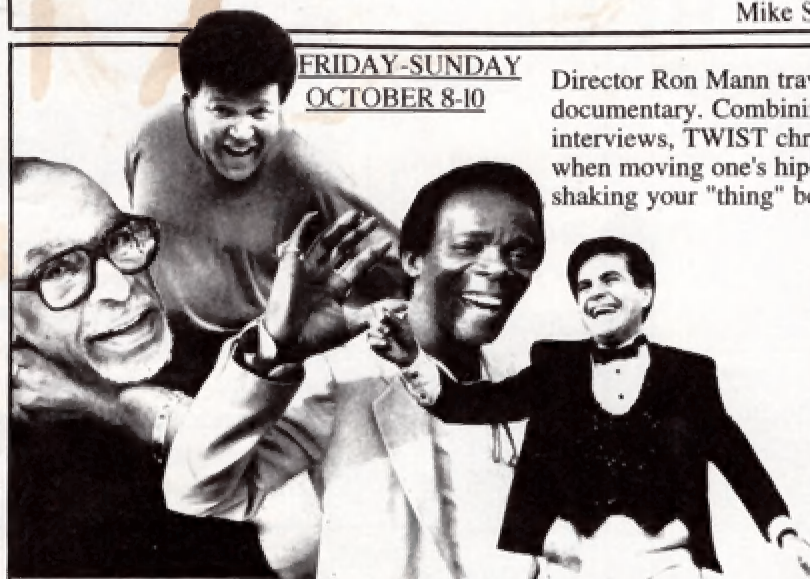
FRIDAY-SUNDAY
OCTOBER 8-10

Director Ron Mann travels to the land of a thousand dances with his new feature documentary. Combining rare and often hilarious archival footage with interviews, TWIST chronicles the evolution of rock & roll dance—from the time when moving one's hips marked you as a social degenerate, to a time when shaking your "thing" became the dance form that rocked the world.

(1992)

If you're not moving your hips,
it just ain't happening!

Twist



CHOLLY ATKINS CHUBBY CHECKER HANK BALLARD JOEY DEE

MOMA LU PARKS and the PARKETTES GLADYS HORTON

THE 12th ASIAN AMERICAN FILM FESTIVAL

MONDAY, OCT. 11 at 7:00 PM

THE PATRIOTS (Bayani)

Raymond Red's historical film strikes a delicate balance between facts and myth and gives a fully living, breathing recreation of the life of a legend. Set against the Philippine War of Independence against Spain, the film focuses on the remarkable life of Andreas Bonifacio (1863-92), the self-educated peasant who led an uprising against the Spanish colonizers. (1992)

GAGMAN at 9:00 PM

A hilarious satire that pokes fun at the business of making movies. GAGMAN is reminiscent of the "road" movies of Hope and Crosby as it follows three misfits on their road to "stardom". Directed by Lee Myung-sei. Korea (1990)

TUESDAY, OCT. 12 at 7:00 PM

HILL OF NO RETURN

The third film in Wang Tong's epic Taiwan history trilogy. Set in 1927, the film depicts Taiwanese resistance to the Japanese occupation through the story of two brothers who indentured themselves as mineworkers in order to pay for their parents' funeral. (1992)

FORCED OUT at 10:00 PM

In a seaside coffeehouse overlooking a quiet harbor, waitresses provide local customers with refreshment and sex for money. Though outwardly tough-as-nails, the women each dream of escape from the situation. But their dreams are shattered in a moment of anger. Directed by Im Kwan-Taek. Korea (1986)

WEDNESDAY, OCT. 13 at 7:00 PM

WOMEN FROM THE LAKE OF SCENTED SOULS

A lyrical, subtle portrait of the changing roles of women in rural Chinese society. The film was the co-winner of the Golden Bear Award at this year's Berlin Film Festival. Directed by Xie Fei. China (1992)

at 9:00 PM

PRELUDE TO PARSIFAL SOUTHERN WINDS (a collection of 4 short films)

A brilliant collection of 4 short films from Asia's best young directors. The films present a slice-of-life vision of the changes in Indonesia, The Philippines, Japan and Thailand. (1992)



Southern Winds

THURSDAY, OCT. 14

at 7:00 PM

THE MASTER CARPENTER

A spellbinding tale of forbidden romance, jealousy, and the divisions of the caste system. Directed by Ajayan. India. (1990)



Master Carpenter (India)

MULBERRY at 9:30 PM

A deliciously bawdy comedy about sex, revenge, and the Japanese occupation of Korea. The film follows the scandalous exploits of a woman whose husband is away a lot. She seduces and makes demands of the village men. One day she goes too far. Directed by Lee Doo-Young. Korea (1985).

FRIDAY-SATURDAY, OCTOBER 15-16

(Late shows only)

The Beatles "Yellow Submarine"



"IT'S ALL IN THE MIND Y'KNOW!" - GEORGE HARRISON



ASIFA (International Animated Film Association) PRESENTS

25TH ANNIVERSARY SHOWING OF

YELLOW SUBMARINE

The real-life Beatles are integrated into a film that stars their animated counterparts in this highly rated George Dunning masterpiece, wherein the Beatles set off on a psychedelic trip to Pepperland to rescue the inhabitants from the fascist anti-music oppression of the Blue Meanies. The Beatles' songs include ALL YOU NEED IS LOVE, LUCY IN THE SKY WITH DIAMONDS, SARGENT PEPPER'S LONELY HEARTS CLUB BAND, NOWHERE MAN, ELEANORE RIGBY and the title song. (1968)

RYU MURAKAMI'S

FRIDAY-THURSDAY, OCTOBER 15-21

TOKYO DECADENCE

"A FILM OF POWER
AND
ASTONISHMENT!"

- Los Angeles Times

Curious about bondage play and designer drugs? Aren't we all. Ever imagine dominating fabulously wealthy Japanese tycoons? It's the stuff of dreams. Ryu Murakami, groovemeister filmmaker and novelist (Almost Transparent Blue) is no fool. His TOKYO DECADENCE revels in this dreamscape, this demimonde of leather, clean needles and yen. And yet the film, episodic and moody as it is, retains a strong narrative spine: a young call girl's search for personal salvation against the backdrop of her utterly corrupt society...This is a fundamentally subversive and disturbing film--S & M and mainlining have never looked sexier. But Murakami adeptly throws us off balance, with deadpan black humor and a complex (if deeply, strangely Japanese) politic involving the notion of 'wealth without pride.' Finally, though, TOKYO DECADENCE'S genius lies in its refusal to compromise, summed up by Saki's final advice to All: 'You must learn to resist ambiguity'."--Toronto Film Festival.



WASHINGTON PREMIERE!

"Ryu Murakami's luminous TOKYO DECADENCE, a film of power and astonishment, as serious as it is kinky...manages to be clinical without being graphic, thus avoiding pornography...Imagine Robert Bresson, France's austere poet of the spirit, making a film about a contemporary prostitute, and you get some idea of what this film is like."--Kevin Thomas, Los Angeles Times.

FRIDAY-WEDNESDAY, OCTOBER 22-27

Derek Jarman's WITTGENSTEIN

KARL JOHNSON MICHAEL GOUGH TILDA SWINTON

Born in the Austria of Freud and Schoenberg, a classmate of Adolf Hitler, Ludwig Wittgenstein came from a wealthy family but gave all his money away. Three of his brothers committed suicide. Brilliant, eccentric, homosexual, a dark genius who revolutionized modern philosophy, he doted on a detective fiction and bad westerns, and preferred the musicals of

*If
people
never
did
silly
things,
nothing
intelligent
would ever
get done...*



WASHINGTON PREMIERE!

Carmen Miranda to Aristotle; he had a lifelong reverence for manual labor. In a life rich with dramatic moments and odd turns, filled with passion and the desire to wrestle with the conventions of logic and aesthetics, he created a new way of examining thought itself. A simple biographical film might have been sufficiently stimulating to introduce the uninformed masses to this major figure of 20th century thinking--but Derek Jarman has created a movie as different as Wittgenstein's thought processes were from the ordinary man's. The spare sets, anti-realistic costumes and stylized, representational photography (Vienna is a piano; Oxford a blackboard and some chairs) highlight Jarman's sophisticated sense of the absurd. Visually stunning and stylistically challenging, this is a provocative film about one of this century's most unusual minds, and the strange man who wielded it. Directed by Derek Jarman. (1993)

INTERNATIONAL ALLIANCE OF PROFESSIONAL WOMEN

PRESENT

DAUGHTERS OF THE DUST

A FILM BY JULIE DASH

The International Alliance of Professional Women is a non-profit, charitable organization committed to community service. IAPW provides a forum for outreach activities, networking, and social interaction for professional women.

RECEPTION AT 6:00 PM
SCREENING AT 7:00 PM
ADMISSION: \$15.00



THURSDAY, OCTOBER 28

ADISA ANDERSON CORA LEE DAY CHERYL LYNN BRUCE

Set in South Carolina's Sea Islands in the early 1900's this is the story of conflict, struggle, and changing values among a family preparing to migrate toward the promises of the North. The story unfolds over the course of a family picnic--a sort of last supper--and the action is carried by the women of the family, Descendants of slaves and plantation workers, the are African Americans, and speak a unique language called "Gullah" or "Geechee". A battle of wills is underway between the matriarch of the family and a woman who has married into the clan and longs for the culture of the North. She seeks to distance herself from the "hoodoo mess" so revered by the elderly Nans. In non-linear style, the family's story is recalled and remembered in a way that weaves African symbolism, striking colors, and cries from the field to create a wonderfully textured look at a segment of American life few are familiar with. Spiritual regeneration helps prepare the family for their new adventure, as the old world marshalls its forces for a trek into the urban wilderness. (1990)

Last Call at MAUD'S

"Camille Paglia thinks that lesbians aren't sexual enough. She should get a load of LAST CALL AT MAUD'S."

Matthew Flamm, New York Post

"BUOYANT SPIRIT & ENGAGING HUMOR
Being a dyke rarely seems this much fun on film."

Elizabeth Pincus, San Francisco Weekly

"IMPRESSIVE, WELL-RESEARCHED,
undogmatic look at the twilight Lesbian world from the '40's to now."

Derek Elley, Variety

"This EXTRAORDINARY and AMBITIOUS documentary contains
the stuff of history and legend."

Deborah Peifer, Bay Area Reporter

FRIDAY-THURSDAY, OCTOBER 29-NOVEMBER 4

IN PERSON FRIDAY EVENING: PARIS POIRIER AND KAREN KISM

WASHINGTON PREMIERE!

Some genuinely wild women--and some more demure but no less lively types--take center stage in Paris Poirier's vivacious documentary about the life and times of Maud's, the longest-running lesbian bar ever. This venerable San Francisco hangout opened in 1966, when homosexuality was still very much in the closet, and flourished throughout the '70s and '80s, only to shut down in 1989, a victim of the post-AIDS clean-and-sober ethic. In between are many provocative personal stories of coming out, sexual politics and softball, along with flashbacks to the Hollywood gay bars of the '40s and vice raids of the '50s. A witty and informative look at cultural evolution in the making. Directed by Paris Poirier. (1992)



The crowd living it up at Maud's.



The late G.G. Allin

HATED

GG ALLIN & THE MURDER JUNKIES

G.G. ALLIN IS DEAD, BUT THE LEGEND LIVES ON

While Lenny Bruce may have started the tradition of a performer being arrested for saying and doing provocative things on stage, GG Allin took the form to new and repugnant extremes. Arrested more than 50 times for his on-stage antics and imprisoned 10 times for offenses ranging from assault, disorderly conduct (an understatement), exposing himself to minors and "intent to do great bodily harm less than murder", his act consisted (aside from singing and ranting) largely of sucker-punching audience members, attempted rape, self-mutilation and the eating and hurling of his own feces. He often proposed to commit suicide on stage as the ultimate sacrifice to punk rock. ("Oooh! When can I catch the HBO special?" you're asking...) Too late. Allin died of a heroin overdose in July. This film is both an introduction to and obit for "A guy who...didn't care if he lived or died and didn't mind hitting others with bottles on the way out. Directed by Todd Phillips. (1993).

Kaurismäki was, at various times, a mailman, bricklayer and film critic. This last occupation frustrated him. "I was a bad critic. For me it was only masterpiece or shit. That's not the right way to be a critic. To be honest and not pretend anything; the same stuff it takes to be a filmmaker," seemed the answer to his occupational malaise. In tandem with his brother Mika, and on his own, he acted in, produced or directed and was responsible for the creation of 18 feature films and shorts since 1980. The brothers Kaurismäki are responsible for a majority of the films to have come from Finland in the last decade, and have established their own film festival 100 miles north of the Arctic Circle--Midnight Sun Film Festival, held in June each year when there is no sunset--as well as their own production company. His work is marked by a rare, droll deadpan humor, and offbeat protagonists who manage to alarm and amuse the viewer by means of the ancient emotional pull of making you root for the underdog. The



revenge-bent heroine in THE MATCH FACTORY GIRL, the bizarre and talented musicians in LENINGRAD COWBOYS GO AMERICA, the deadpan loser who drives his Cadillac (topdown) across Finland in ARIEL are unlike any screen characters we've met, and yet they're compelling people because (or in spite) of their strangeness. "I've no interest in making films about family problems of the middle class. Middle class life doesn't interest me. Losers do, because I'm a middle class loser myself" he says. In response to a question about future plans: "I may take a year off from filmmaking. It's a boring job." We present for your enjoyment a sampler of work from the self-deprecating, tongue-in-cheek Aki Kaurismäki, one of the freshest and most innovative filmmakers at work today. We are presenting Kaurismäki's latest film LA VIE DE BOHEME, Nov. 5-17. From Nov. 12-17 three earlier films: ARIEL, THE MATCH FACTORY GIRL and LENINGRAD COWBOYS will be added to the run.

FRIDAY-WEDNESDAY,
NOVEMBER 5-17

La Vie de Bohème

MATTI PELLONPAA EVELYNE DIDI ANDRE WILMS KARI VAANANEN

Henri Murger's novel, the basis for the opera La Boheme has become the screenplay for Kaurismäki's latest film. This tale of three starving artists who befriend one another to stave off ennui and creditors is given the usual deadpan twist by the gifted filmmaker, as he attempts to "take revenge on Puccini". He mixes melodrama with melancholy comedy, using his stable of regular actors and spicing the cast with French stage and film actors and cameos by Sam Fuller and Louis Malle. Unlike the wry, downbeat humor of most of his earlier films, he manages to convey genuine tenderness and sincerity toward love and art through the film's action, while leaving plenty of room for sweet humor and a tendency to build toward a punch line. It's no mean feat to mock the conventions of love and art while, at the same time, exalting them as the only means of salvation; Kaurismäki manages it handily. (1992).

WASHINGTON PREMIERE!



Matti Pellonpää and Evelyn Didi

THE MATCH FACTORY GIRL

KATI OUTINEN ELINA SALO ESKO NIKKARI

Iris, the title character, pays rent to sleep on a couch in her domineering and abusive parents' home. Her factory job is monotonous and sterile. She is the only girl still sitting alone at the end of a dance--her life is pathetic and sad until she finds a night of romance. The suitor turns out to be a complete heel, impregnating her and shunning her. Iris, plucky lass that she is, knows just how to treat the rat--with rat poison. Can despair be funny? Can revenge be sweet? Does the worm turn? Well, what do they say about bears and the woods...? The more anti-social and rebellious Iris becomes, the more we cheer her on. A working-class hero(ine) is something to be--and in Kaurismäki's hands, something very special, indeed. (1989).



Kati Outinen as Iris.



LENINGRAD COWBOYS GO AMERICA

MATTI PELLONPAA

KARI VAANANEN

SAKKE JARVENPAA

Deep in the Finnish tundra dwells the world's worst band--the Leningrad Cowboys. Oversized pointy shoes, outlandish Woody Woodpecker hairdos and a complete lack of commercial potential (and fans) set the lads apart from their contemporaries--the fact that they stink on ice helps, too. (What was the last rock band you saw featuring a tuba, clarinet and balalaika?) Urged by an entrepreneur to leave the country and head for America where "people will put up with anything", they set off on an odyssey of bewilderment and rejection from New York to Mexico--where they've been booked to play a wedding. Along the way they buy a car, lug the frozen corpse of their bass player in a homemade coffin which doubles as a beer cooler, and play at a handful of roadside taverns. Deadpan humor, broken English and simply dreadful musical numbers brighten this wry and funny film. (1989)

"ONE OF THE FUNNIEST MOVIES I'VE EVER SEEN"

—David Sterritt, CHRISTIAN SCIENCE MONITOR

ARIEL

TURO PAJALA SUSANNA HAAVISTO
MATTI PELLONPAA

This offbeat blend of social melodrama and road-picture manages to assimilate bits of prison movies and THE WIZARD OF OZ. It is the story of a young miner who's been laid off his job and hits the road in a Cadillac he's been given by a co-worker who has committed suicide. He can't get the top of the convertible to go up, so he drives off bundled in scarves...His adventures accumulate like a load of bad dreams: He is robbed, taken advantage of, imprisoned, escapes, and finds true love along the way. Deadpan comedy, surrealistic touches, snatches of American rock and Finnish pop music are blended to propel this bizarre story toward its climax. You are driven closer and closer to real tragedy without ever losing the comic edge. (1988).



Turo Pajala

THE TIBET FILM FESTIVAL

THURSDAY,
NOVEMBER 18



Reincarnation of Khensur Ripoché

For the benefit of THE INTERNATIONAL CAMPAIGN FOR TIBET and THE KASTEL SCHOOL PROJECT
Complete show at 6:00

THE RELIGIOUS INVESTITURE OF H.H. THE DALAI LAMA (1958)

O.S.S. MISSION TO TIBET: 1942-1943

THE REINCARNATION OF KHENSUR RINPOCHE (1991)

A SONG FOR TIBET (1991)

A second film, to be announced, will play at 9:00

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WHO KNOWS WHAT SECRETS LURK IN THE HEARTS OF FILM?

THE FORUM KNOWS

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Arts and Media

FRIDAY-THURSDAY, NOVEMBER 19-25

CAREFUL

SOMETHING HIDDEN, GO AND FIND IT.



"IT'S LAUGH-OUT-LOUD FUNNY FROM BEGINNING TO END"

— J. HOBERMAN, THE VILLAGE VOICE

"★★★★★" — JOHN HARKNESS, NOW MAGAZINE

"SURREAL...ECCENTRIC...LUSCIOUS" — CRAIG MACINNIS, TORONTO STAR

WASHINGTON PREMIERE!

KYLE McCULLOCH GOSIA DOBROWOLSKA
SARAH NEVILLE BRENT NEAL

Inventive, original and obviously obsessed with the style of vintage cinema, Guy Maddin has crafted this tale of sexual repression, incestuous longing and purposeful paranoia set in the 19th Century Alpine village of Tolzbad. Students at the local butler academy train for positions of importance in the homes of the wealthy while fighting their desires and erotic obsessions for their own family members. Most of the townspeople live in added dread of an avalanche (Tolzbad is nothing if not a hotbed of unhealthy possibilities) and so, must converse in whispers. The tension is heightened (and leavened) by the use of odd, artificial-looking sets and wierdly colored tinting of the film. Add to the overall atmosphere of impending snowy apocalypse and carnal angst the elements of a blind guest, a duel, a suicide and voyeurism, and you have one of the most bizarre and outlandish film you've ever seen! Directed by Guy Maddin (1992)

"WITTY, INUENTIVE AND OUTRAGEOUS."

— BRIAN D. JOHNSON, MACLEAN'S MAGAZINE

"OEDIPAL TO THE MAX...DANGEROUS AND ABSURDLY FUNNY"

— GEOFF PEURE, TAKE 1 MAGAZINE

"BEAUTIFULLY BIZARRE" — BRUCE KIRKLAND, TORONTO SUN

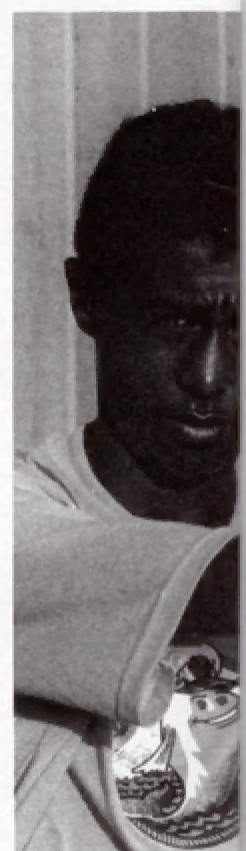
SATURDAY-THURSDAY

W A S H

FILE

GESHER FA

The inner working Russia, as they str new life in Israel. documentary are a Leningrad who m The Gresher Thea kibbutzim." The t and Russia; ges Within a year and Hebrew, and only The Gesh Thea International Festi Israel (1993)



LIFE ACCOR

Twelve hours "a ye owned by two wom attracts friends, lov criminals and cops- loneliness of the ni contemporary Israe long episode of exp by Assaf Dayan. Is

FRIDAY-THURSDAY, NOVEMBER 26-DECEMBER 4

The **SPEED RACER** Show
Plus a COLONEL BLEEP short!

A Blast From The Past!



1992 was the 25th anniversary of SPEED RACER. The SPEED RACER SHOW is an affectionate look back at the original TV series. Streamline Pictures went back to the original negatives to showcase the series as it has never been seen before. Three episodes--THE CAR HATER and the 2-part THE RACE AGAINST THE MAMMOTH CAR have been restored for this program. With Speed, Pops Racer, Sprindle, The Mach 5, Trixie, Racer X and of course, the theme song.

FRIDAY-DECEMBER 10; MONDAY-WEDNESDAY, DECEMBER 13-15

BACK BY POPULAR REQUEST

VISIONS OF LIGHT

THE ART OF CINEMATOGRAPHY

A KINO INTERNATIONAL RELEASE



Harold Rosson lights Jean Harlow in 1932's RED DUST

The BIOGRAPH's scheduled 2 week run that began in June ran for 8 weeks and was our most popular and most requested film of 1993. It is the vibrant, gloriously documented tale of the evolution of motion-picture photography, told in the words of the cinematographers themselves and in scenes from 125 films that recall virtually the entire history of cinematography. VISIONS is a vastly entertaining introduction to an art that's not always easy to see. This is not a movie to be seen on anything less than the silver screen. (1992)

"A VISUAL TREASURE HOUSE"

Overflowing with some of the most gorgeous images in the history of American films."

Kenneth Turan, THE LOS ANGELES TIMES

SATURDAY, DECEMBER 11

The ST. NICHOLAS FILM SOCIETY proudly presents the Second Annual Screening of IT'S A WONDERFUL LIFE to benefit CHILDREN'S HOSPITAL and SO OTHERS MIGHT EAT (S.O.M.E.)

Tax deductible tickets: \$20.00. Make checks payable to St. Nicholas Film Society

JIMMY STEWART DONNA REED IT'S A WONDERFUL LIFE

This is the story of George Bailey, a young man who has lived all his life serving his community, often at the cost of his own happiness. One Christmas eve, faced with bankruptcy and jail because of a loss of \$8,000.00 by his uncle, George is reduced to despair and contemplates suicide. So heaven sends down his guardian angel, who uses his powers to show him how dismal life in his home town would have been if he had never been born. Directed by Frank Capra. (1946)



Jimmy Stewart and Donna Reed

THURSDAY-FRIDAY, DECEMBER 16-24

Greta Garbo



WASHINGTON JEWISH FILM FESTIVAL

THE WASHINGTON, D.C. JEWISH COMMUNITY CENTER and
WASHINGTON JEWISH WEEK PRESENT

Four years ago the D.C. Jewish Community Center created a phenomenon in the world of Washington film events by presenting the 1990 Jewish Film Festival at the Biograph. It was the first annual festival in the D.C. area devoted entirely to films on Jewish topics, and the response was tremendous. Since then, the Festival has grown substantially, offering an outstanding selection of international films showing the varied experience of Jews in different lands, eras and cultures. Films are paired with a speaker or panel discussion, allowing audiences the opportunity to delve into the themes and nuances of the films with actors, directors and scholars of international stature. One of the special guests at the 1992 Festival was actress/director Liv Ullman, who introduced and discussed the Washington premiere of *SOPHIE*, her directorial debut.

FAMILY

...of a theatre group from
...uggle with a new language and a
...the subjects of this
...ctors from Moscow and
...ved to Israel in 1990, Creating
...e "with the spirit that built the
...atre is a link between Israel
...er means bridge in Hebrew.
...half they began to act in
...t years after their emigration
...began to take their talents to
...als. Directed by Boris Mafstir.



THE GRESHER FAMILY

MOI IVAN, TOI ABRAHAM

The tale of an unshakable friendship between 2 boys in a tension-wracked Polish village in the 1930's. Jewish Abraham and gentile Ivan remain inseparable in the face of deep seated ethnic and religious intolerance from their respective families. When Abraham's stone-willed grandfather tries to end the friendship, the boys run away along with Abraham's sister and her Communist lover. On the road the four encounter dangers and adventures, while building on their mutual commitment and closeness. Directed by Yolande Zauberman. France (1993)



ST. JEAN

...ING TO AGFA

...r from now" at a Tel Aviv bar
...n. The all-night watering hole
...s, bohemians, businessmen,
...all who want to stave off the
...nt. The pressures of
...life come to a head in one
...sive togetherness. Directed
...el. (1992)

ST. JEAN

Named for a trailer park on a beach in Israel, the film reveals the dreams, hopes and disappointments of a group of immigrants. In the course of this compelling documentary, we meet Lena, a stunning woman from Siberia who works in the bar; "Miss Argentina," a history professor who dreams of a university post and misses her home; Paulina a young bride who spends her day being pampered in a beauty salon, celebrates her wedding in the evening, and returns to the trailer park at night; Irena, who grew up like a sheltered princess in Leningrad; and Yhuda, a 12 year-old Ethiopian who has not seen his mother in 2 years. Directed by Julie Shles. Israel. (1993)

NOVIA QUE TE VEA (HOPE TO SEE YOU AS A BRIDE)

A flash-back across the 20th Century, this film follows the lives of two, young Mexican Jewish women from very different backgrounds: Oshinica is the daughter of conservative Ladino-speaking Sephardic immigrants from Turkey who believe a woman's sole role in life is to get married. Her liberal friend Rifke is the daughter of Eastern European refugees of the Holocaust. Together they experience 1960's politics, family relationships, Zionism, alienation, assimilation and the search for love and Jewish Connection. Directed by Guita Schyffer. Mexico (1992)



SPEAK UP! IT'S SO DARK

TALA! DET AR SA MORKT (SPEAK UP! IT'S SO DARK)

An exploration of the intense analytic sessions of a violent young Swedish neo-Nazi and his Jewish therapist. Dr. Jacob feels a compelling need to encounter Soren's intense racial rage; Soren desperately seeks to escape the process of self-destruction. Their sessions are alternately calm and explosive, intercut with unsettling scenes of Soren and his neo-Nazi companions in action. Directed by Suzanne Osten. Sweden. (1992)

The complete list of films, guests and panel topics for the Washington Jewish Film Festival will be announced as soon as information becomes available. To be put on the mailing list for the Film Festival brochure, call the D.C. Jewish Community Center at (202) 775-1765. Brochures are due out in November.

THURSDAY-SUNDAY, DECEMBER 16-19

Grand Hotel

GRETA GARBO JOHN BARRYMORE



Ninotchka

GRETA GARBO MELVYN DOUGLAS

FESTIVAL

In 1941, Greta Garbo entered what was to have been a temporary retirement from the screen...and never came back. She continued to be as popular in her retirement, as sought after, as she was in her heyday. A lot of rumors, adulation and attention was focused on a woman who had made only 27 films--half of which were silent. What was the attraction? If you were (are) a fan, you know in your bones and in



your soul, what it was all about. ...This was a special woman. Not just a great beauty, a legendary actress and magnificently gifted entertainer, but an elemental force...the last of the screen Goddesses. Three and a half years ago when Greta Garbo died at age 85 we ran a small festival of some of her best films. Since that time we've had many requests to repeat the festival. Herewith are six films including a Washington Premiere (63 years late) of the German language version of ANNA CHRISTIE that Garbo filmed along with the English language film.

MONDAY-WEDNESDAY, DECEMBER 20-22

CAMILLE

GRETA GARBO ROBERT TAYLOR

The classic romance about the wealthy aristocratic young Armand Duval (Taylor), who is irresistibly drawn to the beautiful Camille (Garbo), a notorious Parisian courtesan, despite the overwhelming odds against the success of such a relationship. Love blinds him to the differences which will ultimately destroy their happiness, and even though his father succeeds in separating the two, Armand seeks her out to comfort her as she dies in his arms. A guaranteed 5-Kleenex film. Directed by George Cukor. (1936)



Garbo and Freddie Bartholomew

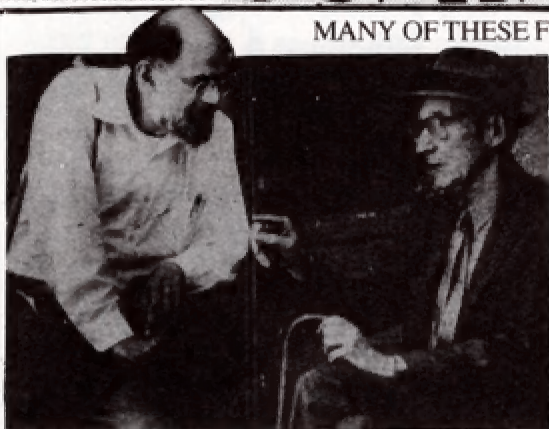
Anna Karenina

GRETA GARBO FREDERIC MARCH
FREDDIE BARTHOLOMEW
BASIL RATHBONE

Anna Karenina, the wife of a wealthy Russian, falls in love with an army officer; her domineering husband refuses to give her a divorce and so she becomes his mistress. Tolstoy's famous heroine who is tragically linked to the decadent and hypocritical society which dooms her from the beginning is superbly brought to life by the flawless Garbo, while a strong supporting cast and the usual fine production values add significance and luster to this noteworthy film. Directed by Clarence Brown. (1935)

COMING ATTRACTIONS

MANY OF THESE FILMS ARE NOT BOOKED AND ARE MORE POSSIBILITIES THAN PROBABILITIES



"The Life and Times of Allen Ginsberg"

CHILDREN OF NATURE
ONE NATION UNDER GOD

Marcello Mastroianni
in Theo Angelopoulos'
THE BEEKEEPER

INGMAR BERGMAN'S
SUNDAY'S CHILDREN
IT'S ALL TRUE: ORSON WELLES' LOST FILM

40th ANNIVERSARY OF FELLINI'S
LA STRADA

Rainer Fassbinder's
BEWARE THE HOLY WHORE

THE WHITE ROOM



THE FORBIDDEN QUEST

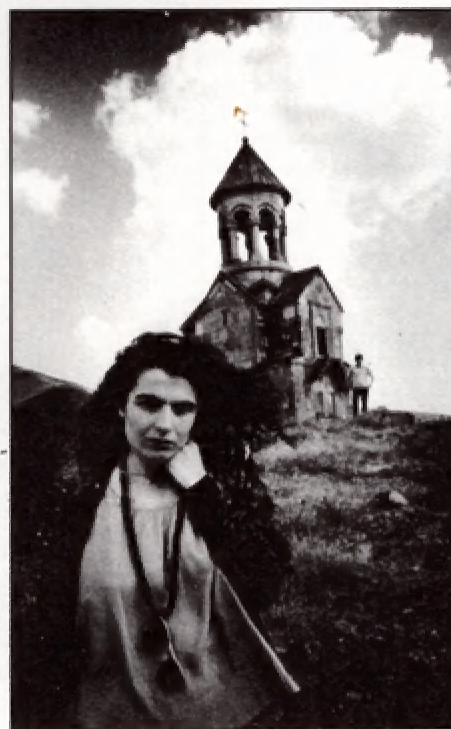
DR. BETHUNE
with Donald Sutherland

Guelwaar
A film by
Ousmane Sembene

FRANCOIS TRUFFAUT:
PORTRAITS VOLÉS
(FRANÇOIS TRUFFAUT:
STOLEN PORTRAITS)

THE PEYOTE ROAD

Derek Jarmen's
BLUE



ATOM EGOYAN'S
CALENDAR

TITO
AND ME

TETSUO II:
BODY HAMMER
(JAPANESE)



Leon the Pig Farmer

PRAYING WITH ANGER

BIOGRAPH

The BIOGRAPH has negotiated those of you that bought LIFE explained at the time of your expire at the same time as of 1993. We said at the time the costing \$50.00 for any time maximum of three years, the recently sent each Lifetime in detail. If you are a Lifetime contacted please call us. The October is by Georgetown and December John Morse's artworks are for sale with all artists. The BIOGRAPH is a screenings, rentals for private fundraisers. We recently installed a projection system; call Alan for more information.



Hear E

The Biograph is pleased to service to our patrons

THE PHONIC SYSTEM

Just put the Walkman up the volume to your film's soundtrack cle transmitter.

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JOAN CRAWFORD WALLACE BEERY
A look at a cross-section of life in an upper-crust hotel, in which loves and problems of the characters interweave to form a collage of the human condition. The impulsive ballerina finds romance at last; the down-and-out, unscrupulous baron performs a truly noble deed; the dying clerk knows love for the first time, and the piggish banker gets what's coming to him. The cast, assembled from among the most spectacular talents then reigning in Hollywood, is exceptional, and elegant style of this film has rarely been matched. GRAND HOTEL won the Best Picture Oscar and is also remembered by many as the film in which Garbo said, "I want to be alone." Directed by Edmund Goulding. (1932).



Garbo and Melvyn Douglas

This film had the distinction of being the first time "Garbo laughs" on screen--and with good reason. This brilliant comedy is the tale of love's ability to transcend not only cultural but political barriers. Garbo, as the stern, humorless Russian commissar, is sent to Paris to oversee the activities of 3 bumbling diplomats and there meets and falls in love with suave Douglas, who introduces her to Capitalist nightlife and romance. Bela Lugosi as a Soviet heavy, almost ruins things but love prevails in the end. Directed by Ernst Lubitsch.(1939)

ANNA CHRISTIE

GRETA GARBO SALKA VIERTEL

"The voice that shook the world", said Picture Play. The occasion was Greta Garbo's first sound film. Eugene O'Neill's play was carefully chosen for its Swedish heroine, so that Garbo's accent would seem entirely appropriate. Here, she plays a prostitute who returns to her father's barge and falls in love with a sailor. In addition to the admirably claustrophobic settings, this film marks the return of Marie Dressler to the screen in what was to be her comeback as a character actress. This print is in German with English subtitles. It was filmed at about the same time as the English language version and is presented for the first time in Washington. Directed by Jacques Feyder. (1930) (In German with English subtitles)



Greta Garbo as Anna Christie

THURSDAY-FRIDAY, DECEMBER 23-24

MATA HARI

GRETA GARBO RAMON NAVARRO

LIONEL BARRYMORE

This glamorous portrayal of a famous spy owes less to the actual historical events than to a desire to show Garbo in a new mood as a casual destroyer of men. Wonderfully garbed in shimmering exotic costumes, Garbo plays the role of the spy-dancer as a casual and fun-loving temptress who finally falls in love and sacrifices herself to save the life of her lover. The critics were unanimous in praising MATA HARI, calling it "flawless." Directed by George Fitzmaurice. (1931)

PH NOTES

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TIME PASSES: as we
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we would issue new passes
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MOVIE POSTERS

During the last 25 years The Biograph has accumulated 2,000 movie posters. A week doesn't pass where we don't get requests to buy specific posters. We always refused to sell them because our programming was such that after we played a film we often brought it back and needed the poster. During the last couple of years our programming has tended to be more first run, and few films are played a second time, which has freed up our poster stock. If you are interested in buying one call 338-0707 or 333-2697 or drop by the theatre. We have a list of all of the posters that you may look through or if you want a specific title we can quickly check that for you. All are folded with pinholes in the extreme corners; (these can be masked if it is framed); they are priced, with a few exceptions, between \$10.00 and \$20.00. For mail order add \$2.00. They make great gifts for the film buff in your life! The Biograph has worked out a special arrangement with The Georgetown Frame Shop (1083 Thomas Jefferson St., N.W. 338-1097) where they will offer 10%-30% off poster framing.

MOVIE POSTERS

Dear Filmgoer:

The BIOGRAPH Theatre opened its doors 26 years ago and has earned a reputation as one of the best and most innovative cinemas in the country. We have played an average of over 100 films a year that include the classics and foreign films, animation, documentaries, new releases, Washington premieres and midnight shows. We offer unrestricted ANNUAL PASSES. Here's how it works:

- An ANNUAL PASS (good for one year from date of purchase) costs \$50.00
- Passes will be unrestricted (unlike our ticket books) and may be used on all days, including weekends, at all showings except for matinees Monday through Friday.
- The passes will be for one person only and not transferable to another.
- Seats will not be reserved or guaranteed.
- If your pass is lost or stolen we will replace it for a \$10.00 charge.
- If you currently own a BIOGRAPH Ticket book you may turn in the unused coupons for credit against the cost of your ANNUAL PASS.

It's simple to subscribe:

- Fill out the form below and remit with \$50.00.
- If you have a ticket book you wish to get credit for, just multiply each unused coupon by \$2.50 and subtract the total from the \$50.
- Send in the ticket book with your check.
- We will send you a pass by return mail

Check out our current schedule. They usually run 12 to 15 weeks and it would cost about \$80 to \$100 to see all the films at current admission prices.

This offer is limited and the number of passes issued is at the Biograph Theatre's discretion. If you have any questions please call 338-0707.



Send me my ANNUAL PASS \$50. ☐

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